

4-23-2013

Student Ensemble: Music Factory

Martha Horst, Instructor

Carl Schimmel, Instructor

Chen Yao, Instructor

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Up over its crosses and graves,
Though the green earth is fair and I love it,
We must love it as masters, not slaves.
Come up where the dust never rises –
But only the perfume of flowers –
And your life shall be glad with surprises
Of beautiful hours.
Come up where the rare golden wine is
Apollo distills in my sight,
And your life shall be happy as mine is,
And as full of delight.

Ella Wheeler Wilcox (1850-1919)

The choral song cycle Winter Song is the setting of selected poems from a book of the same name. This book is a collection of poems and prose by Madeleine L'Engle and Luci Shaw that examines the Christmas season from cultural, natural, and religious perspectives. **Love's Incarnate Birth** is a call to take careful notice of the beauties of the season, both physical and spiritual, and to make them fully manifest through observance and articulation. I have attempted to convey this concept by weaving wordless vowels, individual melody lines, and straightforward homophony into an expressive song that moves from the ethereal to the tangible. - MG

Observe and Contemplate.
Make real. Bring to be.
Because we note the falling tree
the sound is truly heard.
Look! The sunrise! Wait-
It needs us to look, to see, to hear, and speak the Word.

Observe and contemplate
the cosmos and our little earth.
Observing, we affirm the worth
of suns and stars and light unfurled.
So, let us, seeing, celebrate
the glory of Love's incarnate birth
and sing its joy to all the world.

Observe and contemplate.
Make real. Affirm. Say Yes,
and in this season sing and bless
Wind, ice, snow; rabbit and bird;
comet and quark; things small and great.
Oh, observe and joyfully confess
the birth of Love's most Lovely word.

Madeleine L'Engle (1918-2007)

Three Movements for Three Percussionists

What would a percussionist want to hit? I started with and never stopped asking this question throughout the writing process. The piece is comprised of a rhythmic theme developed in the first and third movements as well as a set of pitches introduced at the beginning and explored throughout the piece. This work is really just an excuse to use string drum, everything else is extraneous. - JH

Illinois State University College of Fine Arts School of Music

Music Factory

Works by composers enrolled in Music 205 and 405
and choreographers enrolled in THE 358

Martha Horst, Carl Schimmel, and Chen Yao, *Instructors*

Kemp Recital Hall
April 23, 2013
Tuesday Evening
8:00 p.m.

This is the one hundred and eighty-third program of the 2012-2013 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank you.

Order, Chaos Diminished

Grace Urrutia

Megan Klug, *choreographer & dancer*

A Wisp of Fire

Brad Cardella

Pamela Schuett, *flute*

Thank you. Enough.

Cullyn Murphy

Kyle Singer, *piano*
Eileen Wronkiewicz, *viola*
Alex Brinkman, *cello*
Megan Bernier, *choreographer & dancer*

A Loose Canon

Chris Castillo

Pamela Schuett, *flute*
Hannah Edlén, *bass clarinet*

Music for Two Saxophones, Piano, and Percussion

Joe Brill

I. Fast
II. Slow
III. Fast

Brett Thole, *alto/soprano saxophone*
Tyler Rosenblume, *alto saxophone*
Matthew Merz, *piano*
Bobby Botwinski, *percussion*

Against the Current

J.R. Blinks

Casey Sukel, *flute*
Arturo Montano, *clarinet*
Brenden Cabrera, *xylophone*
Maura Naughton, *choreographer & dancer*

~ Intermission ~

“It goes without saying that a civilization which leaves so large a number of its participants unsatisfied and drives them into revolt neither has nor deserves the prospect of a lasting existence.”

— [Sigmund Freud, *The Future of an Illusion*](#)

Fragments on Sacrifice is the first set of an ongoing work of fragments based on a passage from Sigmund Freud’s *The Future of an Illusion*. The second fragment taken from the act of eating raw flesh, also known as omophagia, deals with the ritual madness and ecstasy we undergo in our attempt to reach satisfaction or perfection in a world that is beginning to attain artificial happiness. -GU

I was really trying to look for a good poem to write a choral piece, and the poem **A Song of Life** stuck out to me. I had to ask myself, what would I sing about life if I had to? I believe the poem has many meanings, changing for each individual. So let me show you what I see. Let me teach you the secret of life as I see it within these words. – ZH

A Song of Life

In the rapture of life and of living,
I lift up my head and rejoice,
And I thank the great Giver for giving
The soul of my gladness a voice.
In the glow of the glorious weather,
In the sweet-scented, sensuous air,
My burdens seem light as a feather –
They are nothing to bear.

In the strength and the glory of power,
In the pride and the pleasure of wealth
(For who dares dispute me my dower
Of talents and youth-time and health?),
I can laugh at the world and its sages –
I am greater than seers who are sad,
For he is most wise in all ages
Who knows how to be glad.

I lift up my eyes to Apollo,
The god of the beautiful days,
And my spirit soars off like a swallow,
And is lost in the light of its rays.
Are you troubled and sad? I beseech you
Come out of the shadows of strife –
Come out in the sun while I teach you
The secret of life.

Come out of the world – come above it –

Program Notes

Order, Chaos Diminished

Obsessive Compulsive Disorder is an anxiety disorder in which people sometimes feel obligated to continue a stagnant lifestyle sometimes due to the fear of causing harm to others if they do not appease their actions in a repetitive manner. The sound samples and choreography are a representation of the annoyance that is seen outside of those who view this disorder as part of the paranoid tendencies that can sometimes alienate those diagnosed with such disorder. – GU

It occurred to me that I had never written an unaccompanied solo. So, I decided to compose a piece for solo flute, an instrument for which I do not often write. **A Wisp of Fire** features tango influenced passages interlaced with rhapsodic passages and dance-like sections. I also experimented with the integration of singing into the flute while playing, creating a vague hint of harmony. –BC

A Loose Canon is a perpetual motion piece for flute and bass clarinet. The rhythmic material is in canon throughout most of the work. The beginning and end of the work feature a gradual expansion of registers. The middle exploits the common registers between the two. -CC

Thank you. Enough was written as a project to feature Megan Bernier's choreography. It is a piece of nostalgia that centers around the idea of growing out of your past. All of the people, events, and ideas of your past greatly determine what you are able to achieve in your future. As we “grow up” it is easy to view that past as either a weight we'd like to drop or settle on. Instead, Megan and I suggest that we can be grateful for our past without settling for it. To convey this musically I have constructed a nostalgic main theme that becomes obstructed and does not originally work. After this event, we explore through a more dream-like, self-reflecting section of music that utilizes the original theme and celebrates it, rather than takes it down. We can utilize what it has offered to enrich our futures, not hinder them. – CM

Music for Two Saxophones, Piano, and Percussion is a set of three process pieces exploring gradual changes in phrase length, instrumentation, and the alignment of individual parts with one another. – JB

Against the Current was written in collaboration with choreographer Maura Naughton. The vision for this piece (thanks to Maura Naughton) is to represent a fish struggling to swim upstream. While the dance is interpretive of a fish initially escaping a net who eventually makes it upstream, the music also expresses the same story. The clarinet throughout is a metaphor for the fish while the flute and xylophone are representative of water and current. Listen for the fish escaping the net when the music becomes freed rhythmically and harmonically. Also pay attention to the flute pushing down while the clarinet struggles to swim upwards in an ever-growing battle. And listen for the moment when the fish jumps from the water and completely escapes the toils of the current, just for a moment. Life is a journey, and I like to believe the story of this fish's success will parallel my own journey. – JRB

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Endowed Scholarship Presentation	Stephen Parsons	Endowed Scholarship Presentation	Stephen Parsons
Harlan Peithman Scholarship	Martha Horst	Harlan Peithman Scholarship	Martha Horst
Joshua Award	Martha Horst	Joshua Award	Martha Horst
Roque Cordero Excellence in Music Award	Martha Horst	Roque Cordero Excellence in Music Award	Martha Horst
Fragments on Sacrifice I. Day II. Omophagia III. Night	Grace Urrutia	Fragments on Sacrifice I. Day II. Omophagia III. Night	Grace Urrutia
	Rebecca Meyer, <i>soprano</i> Matthew Merz, <i>piano</i>		Rebecca Meyer, <i>soprano</i> Matthew Merz, <i>piano</i>
A Song of Life	Zach Hilligoss	A Song of Life	Zach Hilligoss
	Illinois State University Madrigal Singers Treshani Perera, <i>piano</i>		Illinois State University Madrigal Singers Treshani Perera, <i>piano</i>
Winter Song III. Love's Incarnate Birth	Mark Grizzard	Winter Song III. Love's Incarnate Birth	Mark Grizzard
	Illinois State University Madrigal Singers		Illinois State University Madrigal Singers
Three Movements for Three Percussionists I. Roll II. Wait III. Bounce	Jordon Harris	Three Movements for Three Percussionists I. Roll II. Wait III. Bounce	Jordon Harris
	Kevin Greene, Scott Grigoletto, Kyle Singer, <i>percussion</i>		Kevin Greene, Scott Grigoletto, Kyle Singer, <i>percussion</i>

